

SAN FRANCISCO
CINEMATHEQUE
SFCINEMA.ORG

SEPTEMBER 22 - DECEMBER 16

2011
PROGRAM
SCHEDULE

PRESENTING WORKS BY BRECHT **ANDERSCH** STEPHANIE **BARBER** B. **BERZINS** ELAINE **BUCKHOLTZ** GAIL **CAMHI** GIBBS **CHAPMAN** PAUL **CLIPSON** DAVID **COX** JOHN **DAVIS** TACITA **DEAN** DANIEL **EISENBERG** HELGA **FANDERL** CATHERINE **GALASSO** JIM **GRANATO** KEN **JACOBS** DOUG **KATELUS** GIDEON C. **KENNEDY** LEWIS **KLAHR** KURT **KREN** GEORGE **KUCHAR** CATHERINE **LAM** OWEN **LAND** MALCOLM **LE GRICE** XAV **LEPLAE** AUGUSTE **LUMIÈRE** LOUIS **LUMIÈRE** NICOLE **MINOR** ALEE **PEOPLES** DANNY **PLOTNICK** THAD **POVEY** MARCUS **ROSENTRATER** KELLY **SEARS** JACK **SMITH** ANJALI **SUNDARAM** PETER **TSCHERKASSKY** PHOEBE **TOOKE** CHING YI **TSENG** ANDREW NORMAN **WILSON** PROGRAMS CURATED AND PRESENTED BY DOMINIC **ANGERAME** KATHY **GERITZ** JIM **GRANATO** STEVE **POLTA** LINDA **SCOBIE** JEFFREY **SKOLLER**

SAN FRANCISCO CINEMATHEQUE is supported in part by funding from: The Academy of Motion Picture Arts and Sciences; The Andy Warhol Foundation for the Visual Arts; Grants for the Arts/San Francisco Hotel Tax Fund; the William and Flora Hewlett Foundation; the National Endowment for the Arts; the National Endowment for the Humanities; the Bernard Osher Foundation; the San Francisco Arts Commission; the San Francisco Foundation; the Willow Foundation; the Zellerbach Family Foundation; the cooperation and participation of our hosting venues—Artists' Television Access, the San Francisco Museum of Modern Art and Yerba Buena Center for the Arts—and the generous contributions of Cinematheque members and donors. Without them, none of these programs would be possible.

FRONT COVER IMAGE Kelly Sears: *Voice On The Line*

BACK COVER IMAGE Daniel Eisenberg: *The Unstable Object*



Zellerbach
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SAN FRANCISCO



THE ACADEMY
OF MOTION PICTURE ARTS AND SCIENCES



NATIONAL ENDOWMENT FOR THE
Humanities



1. Helga Fanderl (see **THU 22 SEPT**)
2. Stephanie Barber and Xav Leplae: *razor's edge* (see **THU OCT 13**)
3. Auguste and Louis Lumière: *Arrivée d'un train* (see **THU 27 OCT**)
4. Daniel Eisenberg: *The Unstable Object* (see **WED 2 NOV**)
5. Daniel Eisenberg: *Persistence* (see **THU 3 NOV**)
6. Owen Land: *On the Marriage Broker Joke...* (see **FRI NOV 4**)
7. The Last Kodachrome Movie: *Recent Works in Obsolete Color* (see **WED NOV 9**)
8. Tacita Dean: *Craneway Event* (see **THU NOV 10**)
9. Catherine Galasso: *Bring on the Lumière!* (see **FRI-SAT-SUN 11-13 NOV**)
10. SKelly Sears: *Once It Started It Could Not End Otherwise* (see **FRI 18 NOV**)
11. Lewis Klahr: *Prolix Satori* (see **FRI 2 DEC**)
- 12/13. George and Mike Kuchar (see **FRI 8 DEC**)

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SAN FRANCISCO
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OUR PURPOSE

Founded by a group of young, idealistic filmmakers (including Bruce Baillie and Chick Strand) in 1961, San Francisco Cinematheque remains one of the nation's premiere proponents and presenters of artist-made, experimental works. Championing and embracing all aspects of innovative film, video and new media, Cinematheque regularly presents screenings and events, produces publications and maintains an extensive archive of relevant print and visual materials. As the organization celebrates its fiftieth anniversary, Cinematheque's mission of presenting unconventional work is more vital than ever before.

JOIN CINEMATHEQUE

If you are not already a member, join San Francisco Cinematheque today and enjoy discounted (or free) admission to our screenings, discounted (or free) publications, invitations to special events, access to our archive and more. Your support helps us maintain our exceptional programming and allows us to continue serving the local, national and international film community.

STAY INFORMED

For a current calendar of events, updated news and archive information, visit our website www.sfcinema.org.

SAN FRANCISCO
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SAN FRANCISCO CINEMATHEQUE

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SEPTEMBER 22 - DECEMBER 16

2011 PROGRAM SCHEDULE AT-A-GLANCE

[SEE INSIDE FOR VENUE ADDRESSES]

SEPTEMBER 2011

THU 22 SEP • 7PM • SFMOMA

Living in the World:

Films by Helga Fanderl

[MEMBERS: \$7 / NON-MEMBERS: \$10]

OCTOBER 2011

THU 13 OCT • 7:30PM • ATA

Radical Adults Lick God Head Style:
New Weird Urbanism and the Rapture
of Decay

[MEMBERS: \$5 / NON-MEMBERS: \$10]

THU 27 OCT • 7:30PM • ATA

L'Arrivée: Lumieres and After

[MEMBERS: \$5 / NON-MEMBERS: \$10]

NOVEMBER 2011

WED 2 NOV • 7:30PM • PFA

Daniel Eisenberg's *The Unstable Object*

[PFA ADMISSIONS APPLY]

THU 3 NOV • 7:30PM • YBCA

POSTWAR:

Jeffrey Skoller on Daniel Eisenberg

[MEMBERS: \$6 / NON-MEMBERS: \$10]

FRI 4 NOV • 7:30PM • ATA

Worlds Within Worlds:

Remembering Owen Land

[MEMBERS: \$5 / NON-MEMBERS: \$10]

WED 9 NOV • 7:30PM • EXP

The Last Kodachrome Movie:

Recent Works in Obsolete Color

[EXPLORATORIUM ADMISSIONS APPLY]

THU 10 NOV • 7PM • SFMOMA

Tacita Dean's *Craneway Event*

[MEMBERS: \$7 / NON-MEMBERS: \$10]

FRI 11 & 12 NOV • 8PM • ODC

SUN 13 NOV • 7PM • ODC

Bring on the Lumière!

[GENERAL ADMISSION \$20]

FRI 18 NOV • 7:30PM • ATA

Once It Started It Could Not End:
Cut-Ups and Collage by Sears, Cox,
Kennedy and Rosentrater

[MEMBERS: \$5 / NON-MEMBERS: \$10]

WED 30 NOV • 7:30PM • PFA

Films by Lewis Klahr

[PFA ADMISSIONS APPLY]

DECEMBER 2011

FRI 2 DEC • 7:30PM • YBCA

Lewis Klahr's *Prolix Satori*

[MEMBERS: \$6 / NON-MEMBERS: \$10]

THU 8 DEC • 7PM • SFMOMA

Celebrating George Kuchar I

[MEMBERS: \$7 / NON-MEMBERS: \$10]

FRI 16 DEC • 7PM • NSIFC

Celebrating George Kuchar II

presented by Canyon Cinema;
co-sponsored by San Francisco Cinematheque

[\$5 SENIORS AND STUDENTS (W/ ID) / \$7 GENERAL]



SAN FRANCISCO CINEMATHEQUE

SFCINEMA.ORG

SEPTEMBER 22 - DECEMBER 16

2011 PROGRAM SCHEDULE

THU 22 SEP • 7PM • SFMOMA

Living in the World: Films by Helga Fanderl

Helga Fanderl In Person
presented in association with the
San Francisco Museum of Modern Art

[MEMBERS: \$7 / NON-MEMBERS: \$10]

Helga Fanderl is a sensitive poet who works with cinema. Her use of the medium is straight and simple. The films, mostly edited in the camera, make me sometimes think of the work of Emily Dickinson. [PETER KUBELKA]

Working with film since the late 1980s—exclusively in Super-8mm—the German-born and Paris-based artist Helga Fanderl is a master of cinematic duration and the in-camera edit, each of her over 700 short films a small epiphany of graphic composition and poetic form. As if taking cues from the latent lyricism discoverable at the margins of certain “structuralist” works—including films of Gehr, Snow, Stark and Warhol—Fanderl’s compact and formal works (which resemble superficially trav- elogues and portraits) are subtle revelations of vibrant energy and light embodied in (and flowing through) the surfaces of the physical world. Tonight’s screening presents an approximately sixty-minute—all silent—program of short works ranging from 1-3 minutes each in Super-8mm format as well as in 16mm blow-up. [STEVE POLTA]

THU 13 OCT • 7:30PM • ATA
Radical Adults Lick God Head Style:
New Weird Urbanism and the Rapture
of Decay

[MEMBERS: \$5 / NON-MEMBERS: \$10]

From Baltimore to Providence to Chicago to San Francisco, we lurch, drift and dream. In moldering back alleys and along gentrified promenades those with eyes to see create poignant cine-poems of decay, rebirth and love among the ruins. A cinema of desperation and possibility, these films jump between documentary, narrative and even surveillance genres in their exposition of the new weird America. Screening: Alee Peoples’ freewheeling *Lonelyville*, a wandering byway drift through depressed Providence, documenting the so-called housing market crash along the way; *Crowning Glory* (also by Peoples), a psychic punk/patriotic attempt at resuscitating loaded political icons (with a spastic dose of perverse pageantry); Gibbs Chapman and Catherine Lam’s “lecture on leaderless organization,” *I know there’s something going on back there*; Doug Katelus’ *Lost in the Flood*, a tribute to Valencia Street nighttimes and a reflection on a life left behind; and *724 14th Street*, Ching Yi Tseng’s time-lapse song of life in our city. Finally, based ostensibly on a dimly recalled mis-telling of M. Somerset Maugham’s story of postwar dissolution, Stephanie Barber and Xav Leplae’s *razor’s edge*, as weird and joyful as it is lugubrious, follows wandering lovers through shopping malls, back yards and the barbershops of Baltimore on a long slow spiral into oblivion. Program commences with *Scotch Tape* by none other than the patron saint of moribund joy himself, Jack Smith. [STEVE POLTA]

THU 27 OCT • 7:30PM • ATA
L’Arrivée: Lumieres and After

presented in association with ODC Theater

[MEMBERS: \$5 / NON-MEMBERS: \$10]

In December 1895, French industrialists Auguste and Louis Lumière presented, at Salon Indien du Grand Café in Paris, an event which was (arguably) the world’s first public film screening: a series of ten films—each less than a minute in duration—depicting, variously, industrial processes, the activity of workers and laborers, street scenes and “actualités,” and the pleasures of bourgeois Parisian leisure. Anticipating much of the following century’s cultural obsessions with spectacle, narrative and the politics of representation, the short work of the Lumière brothers is also lauded by historians and artists for the profoundly patient aesthetic of observation expressed. Anticipating *Bring on the Lumière!*, the feature-length choreographic work by Catherine Galasso in collaboration with Elaine Buckholtz presented at ODC Theater Nov. 11-13 (see below), tonight’s screening presents a number of works inspired by or addressing the works of the luminous Lumière brothers as well as a selection of these early actualités, including *Workers Leaving the Lumière Factory*, *Arrivée d’un train*, *Feeding the Baby*, *Teasing the Gardener* (*L’Arroseur est arrosé*), *Negroes Bathing* and more. Also screening: *Coffee Break* by Gail Camhi; *Opening the Nineteenth Century: 1896* by Ken Jacobs; *38/79: Sentimental Punk* by Kurt Kren; *After Lumière—L’Arroseur Arrosé* by Malcolm Le Grice; *L’Arrivée* by Peter Tscherkassky; and the smash-hit viral video, *Workers Leaving the Googleplex* by Andrew Norman Wilson, which documents the apartheid policies of our friendly neighbor to the south. [STEVE POLTA]

WED 2 NOV • 7:30PM • PFA

Daniel Eisenberg’s The Unstable Object

Daniel Eisenberg In Person
presented in association with Pacific Film Archive

[PFA ADMISSIONS APPLY]

Over the last three decades, Daniel Eisenberg has forged a unique body of films that have become internationally recognized for expanding the boundaries between traditions of the personal avant-garde film and historical documentary. His latest work, *The Unstable Object*, is a fascinating examination of contemporary labor-practices. In three extended sequences we observe a high-tech Volkswagen factory in Dresden, Germany integrating robotic and human labor to make custom-made cars; an industrial wall clock factory in Chicago IL (staffed entirely by blind workers); and the famed Zildjian Cymbal factory of Istanbul, where, as one of the oldest companies in the world, these well-known musical instruments have been cast and hammered by hand for over 400 years. Through a series of beautifully rendered sequences sympathetic to each site and subject, *The Unstable Object* probes the relationships our global economy creates between individuals around the world.

THU 3 NOV • 7:30PM • YBCA

POSTWAR: Jeffrey Skoller on Daniel Eisenberg

Daniel Eisenberg and Jeffrey Skoller In Person
presented in association with Pacific Film Archive

[MEMBERS: \$6 / NON-MEMBERS: \$10]

Tonight’s screening celebrates the publication of *POSTWAR: The Films of Daniel Eisenberg*, published by Black Dog Publishing and edited by Jeffrey Skoller, which focuses on Eisenberg’s four thematically connected films (*Displaced Person*, *Cooperation of Parts*, *Persistence* and *Something More than Night*, 1981-2003), exploring the on-going implications of the events of World War II and the fall of the Berlin Wall as they continue to unfold in the present. As works of visual History, these exquisitely made films engage contemporary questions about the relationships between past, present and the future, how the meanings of events transform over time, and representation of those elements of past events that defy linear narrative forms. Tonight we screen Eisenberg’s 1997 film *Persistence*, which combines footage of a circa 1946 war-devastated Berlin shot both by U.S. Army cameramen and Roberto Rossellini in the creation of his *Germany: Year Zero* with Eisenberg’s own documentation of that city in the early 1990s. [STEVE POLTA AND JEFFREY SKOLLER]

FRI 4 NOV • 7:30PM • ATA

Worlds Within Worlds: Remembering Owen Land

[MEMBERS: \$5 / NON-MEMBERS: \$10]

Among filmmakers, George Landow/Owen Land (1944-2011) was frequently ahead of his time and always profoundly original. In the 1960s, arguably the golden age of so-called lyrical filmmaking, Landow’s own early films explored the physical properties of film and the paradoxes of visual representation in ways that anticipated the next decade’s vogue of “Structural Film.” Of course, by that decade, disdainful as he was of formulae and labels, not to mention wary of reductionist academics, the artist (who became “Owen Land” in 1977), was elaborating an irreverent oeuvre that included bizarre pseudo-documentaries and mis-directed educational films. Eschewing stereotypical “avant-garde” expressivity in favor of an industrial non-style that served as a paradoxical platform for his deadpan comedy, inventive wordplay and sophisticated theological speculations, the works of Landow/Land are truly in a class of their own. This mini-retrospective memorial will include *Diploteratology*; *Thank You Jesus for the Eternal Present*; *Film in Which There Appear Edge Lettering...*; *New Improved Institutional Quality*; *Wide Angle Saxon*; *On the Marriage Broker Joke...* and more, including very rare late-

VENUES

ALL VENUES IN SAN FRANCISCO UNLESS NOTED

ATA *Artists’ Television Access*

992 Valencia Street (at 21st Street)

EXP *McBean Theatre at the Exploratorium*

3601 Lyon Street (near Marina Blvd.)

NSIFC

Ninth Street Independent Film Center
145 Ninth Street (between Mission and Howard Streets)

ODC *ODC Theater*

351 Shotwell Street (at 18th Street)

PFA

Pacific Film Archive
2575 Bancroft Way
(at Bowditch Street in Berkeley)

SFMOMA

San Francisco Museum of Modern Art
151 Third Street (between Mission and Howard Streets)

YBCA

Yerba Buena Center for the Arts
701 Mission Street (at 3rd Street)

FRI-SAT 11-12 NOV • 8PM • ODC

SUN 13 NOV • 7PM • ODC

Bring on the Lumière!

presented in association with *ODC Theater*

[GENERAL ADMISSION \$20]

Bring on the Lumière! is a collaboration between choreographer/director (and ODC Theater Resident Artist) Catherine Galasso and lighting designer/installation artist Elaine Buckholtz, an evocative dance/theater/light installation inspired by the lives and work of inventors and cinematic pioneers Auguste and Louis Lumière. Following a twisting path where the images of their canonical works (including *Arrival of a Train* and *Workers Leaving the Factory*) are re-imagined and re-told through dance, video and theatrical illusion, the brothers—played by Christine Bonansea and Marina Fukushima—find themselves trapped inside their own films, in a fantastical world of beautifully fleeting, living moments and images, further and further estranged from the world of their 19th century “actualités.” *Bring on the Lumière!* ultimately offers a meditation on personal and popular history, heritage and legacy, transience and immortality. [CATHERINE GALASSO AND STEVE POLTA]

FRI 18 NOV • 7:30PM • ATA

Once It Started It Could Not End: Cut-Ups and Collage by Sears, Cox, Kennedy and Rosentrater

David Cox and Kelly Sears In Person

[MEMBERS: \$5 / NON-MEMBERS: \$10]

Very apocalyptic, but also very charming. With a visual style recalling a digital-era Lewis Klahr, the video work of Kelly Sears draws significantly on the American vernacular of mid-century advertising, industrial cinema and other ephemeral forms to describe a paranoid culture of surveillance and secret messages hidden in plain sight. *Voice on the Line* describes presciently our contemporary concern with telephonic surveillance in a tale of Cold War paranoia. *Once It Started It Could Not End Otherwise*, described in *Art Lies* as “a mix between the horror film *Carrie* and Charles Burns’ *Black Hole*” concerns a series of disasters in an early ‘70s American high school. Other Sears’ films screening include *He Hates to Be Second*, an abstract portrait-ofsorts of Robert Kennedy and the tragic plight of the mid-century male; *The Body Besieged*, on the darker side of the yoga craze; and more. This opening program of Sears’ shorts is followed by David Cox’ *Time Ghost*, “a rumination on current urban geopolitics and technology,” assembled also from appropriated ephemera and the cut-up monologues of William S. Burroughs. Finally, *Clandestine*, Gideon C. Kennedy and Marcus Rosentrater’s similarly collaged speculative history of spy radio broadcasts emanating from so-called “numbers stations,” concludes this evening’s exposé. [STEVE POLTA]

FRI 2 DEC • 7:30PM • YBCA

Lewis Klahr’s Prolix Satori

Lewis Klahr In Person

presented in association with Pacific Film Archive

[MEMBERS: \$6 / NON-MEMBERS: \$10]

The cinema of Lewis Klahr is the cinema of dreams on the threshold of recollection, of memories at the moment of departure. In his rich body of work—created tirelessly since the late ‘70s—Klahr has developed a drifting and dreamy style of collage animation by which to re-animate the 20th century’s pop-cultural detritus—including advertising, comic books, forgotten toys and games—and discover therein an evocative world akin to that of admitted inspiration Joseph Cornell: innocent, tender, minimally rendered and familiar, yet rich with uncanny connotation and mystery. Begun in 2008 (and anticipated to weave through the rest of his filmmaking life), Klahr’s newest series, *Prolix Satori*, comprises a complex interleaving of artifacts, scenes and recurring musical tropes (from the Shagri-las to Mahler) in his continuing exploration of love, loss and reflection on lives past. Selections presented tonight from this series include *Wednesday Morning Two A.M.; Lethem; False Aging*; and the grouped trio of “couplets,” *Nimbus Smile*, *Nimbus Seeds* and *Cumulonimbus*, among others to be announced. [STEVE POLTA]

NOTE: Lewis Klahr will also appear *In Person* at Pacific Film Archive on Wednesday, November 1 with a completely different program of works. For details please see www.bampfa.berkeley.edu/ or www.sfcinema.org

Celebrating George Kuchar

presented in association with Canyon Cinema

Born in the Bronx in 1942, George Kuchar (with twin brother Mike) began his unbelievably prolific life of filmmaking as a pre-teen and had created such classics of 8mm melodrama as *The Wet Destruction Of The Atlantic Empire* and *The Naked And The Nude* before even completing high school. Unstoppable, he has, over the following 50+ years, created a jaw-droppingly luminous filmography of camp genre send-up, diary film and video portraiture which is unparalleled in its far-reaching cultural influence. One of the most influential figures in film history, George—in his work, in his life and in over thirty years of teaching filmmaking at SFAI—has continuously been a force of perverse subversion and indefatigable joy, a treasure and shining light in so many of our lives. Please join Cinematheque, Canyon Cinema and SFMOMA in celebration of this man. [STEVE POLTA]

THU 8 DEC • 7PM • SFMOMA

Celebrating George Kuchar I

[MEMBERS: \$7 / NON-MEMBERS: \$10]

Hold Me While I’m Naked (1966); *Wild Night in El Reno* (1977); *I, An Actress* (1977); *The Mongreloid* (1978) and others.

FRI 16 DEC • 7PM • NSIFC

Celebrating George Kuchar II

presented by Canyon Cinema; co-sponsored by San Francisco Cinematheque

[\$5 SENIORS AND STUDENTS (W/ ID) / \$7 GENERAL]

Leisure (1966); *Back to Nature* (1976); *Aqueerius* (1980); *Yolanda* (1981); *Cattle Mutilations* (1983); *Motel Capri* (1986)